

Spring 1-15-2014

ENG 3802-001: Art and Ethics in Shakespeare

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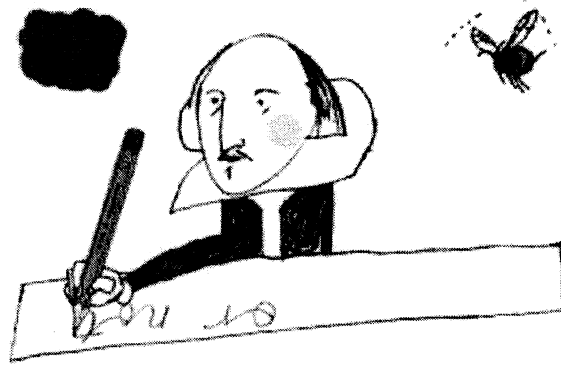
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Art and Ethics in Shakespeare
 English 3802, section 001
 Spring 2014
 CH 3170



Prof. Caldwell
 Office: Coleman 3050
 Office Hours: T 10-11, R 10-11, 12:30-2
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Course Purpose and Expectations

This course is designed to introduce you to the sonnets and a selection of the major plays of William Shakespeare. A course devoted entirely to Shakespeare comes with many difficulties and rewards: sixteenth and seventeenth-century verse is rarely easy for the twenty-first century reader, but the experience of studying Shakespeare in depth—if undertaken seriously and with care—will make you a better reader and a more astute thinker. Be patient, give yourself plenty of time to do the reading carefully, and do not flinch when confronted by difficulty.

In order to succeed in this class, it is *absolutely essential* for you do the reading, attend class with your text in hand, and take notes. Much class time will be devoted to discussing the conventions of Elizabethan theater and the political, religious, and intellectual context of Shakespeare's works; the material on the exams will come from class lectures and discussions. I will take role every day: I expect you to arrive to class on time, and I reserve the right to raise or lower final grades on the basis of active, consistent class participation or poor attendance/excessive tardiness, respectively. After 3 absences, your final grade will likely suffer; if I see you texting in class, I will ask you to leave and count you absent. If you are enrolled in this course, you must have passed English 1002. Plagiarists will be reported to the Office of Student Standards and will fail the course. These policies are non-negotiable; your enrollment in my class constitutes your agreement to this state of affairs.

Office Hours

My office hours have a single purpose: to meet with you as you require. Whether you are worried about your performance in the course, are confused about a moment in the text, or simply want to talk about the reading, please use my office hours as often as you desire.

Assignments and Grade Distribution

Sonnet recitation and explication: 5%
 Textual and genre history exercise: 5%
 Performance History exercise: 5%
Macbeth performance review: 5%
 2 short papers: 10% each (20% total)
 Research project and presentation: 30%
 Midterm: 10%
 Final: 20%

Course Calendar

T Jan. 14	Shakespeare and the Elizabethan Theater: Genius or Businessman?
R Jan. 16	Sonnets, 1-126 (esp. 1-5, 12, 14, 15-21, 23, 29, 36, 39, 40-42, 55, 67, 68, 71-74, 93, 94, 105, 109, 110, 116, 126)
T Jan. 21	Sonnets, 127-154, research preferences due
R Jan. 23	<i>Much Ado About Nothing</i> , I-II
T Jan. 28	<i>Much Ado About Nothing</i> , III-V
R Jan. 30	<i>Twelfth Night</i> , Act I-II
T Feb. 4	<i>Twelfth Night</i> , Act III-V, textual and genre history exercise due
R Feb. 6	<i>Merchant of Venice</i> , Act I-II
T Feb. 11	<i>Merchant of Venice</i> , Act III-IV
R Feb. 13	<i>Merchant of Venice</i> , Act V
T Feb. 18	<i>Henry IV, part I</i> , Act I-II, performance history exercise due Homework: Attend pre-production panel on <i>Macbeth</i> , DFAC
R Feb. 20	<i>Henry IV, part I</i> , Act III-IV
T Feb. 25	<i>Henry IV, part I</i> , Act V, short paper I due
R Feb. 27	<i>Macbeth</i> , Act I-II Homework: Go see production of <i>Macbeth</i> (Performed at DFAC from 2/26-3-2)
T Mar. 4	<i>Macbeth</i> , Act III-IV
R Mar. 6	<i>Macbeth</i> , Act V, performance review due
March 10-14	Spring Break
T Mar. 18	Midterm
R Mar. 20	<i>Titus Andronicus</i> , Act I-II
T Mar. 25	<i>Titus Andronicus</i> , Act III-IV
R Mar. 27	<i>Titus Andronicus</i> , Act V; <i>Hamlet</i> Act I
T Apr. 1	<i>Hamlet</i> , Act II-III, sonnet recitation due by this date
R Apr. 3	<i>Hamlet</i> , Act IV-V, short paper 2 due April 5th Panel on <i>Macbeth</i>, English Studies Conference
T Apr. 8	<i>King Lear</i> , Act I-II
R Apr. 10	<i>King Lear</i> , Act III-IV
T Apr. 15	<i>King Lear</i> , Act V
R Apr. 17	<i>The Winter's Tale</i> , Act I-III
T Apr. 22	<i>The Winter's Tale</i> , Act IV-V
R Apr. 24	Conferences and work on presentations
T Apr. 29	Presentations, final papers due
R May 1	Presentations
Tuesday May 6	Final exam, 2:45-4:45

Theories of Drama and the Dangers of Theater

"To poets [and dramatists]...we must issue orders requiring them to portray good character in their poems or not to write at all...and prevent them portraying bad character, ill-discipline, meanness, or ugliness...and if they are unable to comply they must be forbidden to practice their art among us. We shall thus prevent our [leaders] being brought up among representations of what is evil and so day by day and little by little, by grazing widely as it were in an unhealthy pasture, insensibly doing themselves a cumulative psychological damage that is very serious."

Plato, *The Republic*, Book 3, On Education

"The argument of Tragedies is wrath, cruelty, incest, injury, murder either violent by sword, or voluntary by poison. The persons, Gods, Goddesses, juries, friends, kings, queens, and mighty men. The ground work of comedies is love, cozenage, flattery, bawdry, sly conveyance of whoredom; the persons, cooks, knaves, bawds, parasites, courtesans, lecherous old men, amorous young men."

Stephen Gosson

Schoole of Abuse, containing a pleasant invective against Poets, Pipers, Players, Jesters and such like Caterpillars of the Commonwealth (1579)

"To declare ourselves by words or by gestures to be otherwise than we are, is an act executed where it should not, therefore a lie...In Stage Plays for a boy to put on the attire, the gesture the passions of a woman; for a mean person to take upon him the title of a Prince with counterfeit [behavior and demeanor], is by outward signs to show themselves otherwise than they are, and so within the compass of a lie, which...is naught of itself and to be fled.

Stephen Gosson

Plays Confuted in Five Actions (1582)

"Poetry is the art of imitation....that is to say, a representing, counterfeiting, or figuring forth—to speak metaphorically, a speaking picture—with this end, to teach and delight."

"Comedy is an imitation of the common errors of our life, which [the comic] represents in the most ridiculous and scornful sort that may be, so as it is impossible that any beholder can be content to be such a one. Now, as in geometry the oblique must be known as well as the right, and in arithmetic the odd as well as the even; so in the actions of our life who sees not the filthiness of evil, wants a great foil to perceive the beauty of virtue... And little reason hath any man to say that men learn evil by seeing it so set out; since, as I said before, there is no man living, but by the force truth hath in nature, no sooner sees these men play their parts, but wishes them *in pitrinum* [in jail], although perchance the sack of his own faults lie so behind his back, that he sees not himself to dance the same measure,—whereto yet nothing can more open his eyes than to find his own actions contemptibly set forth."

"The right use of comedy will, I think, by nobody be blamed, and much less of the high and excellent tragedy, that opens the greatest wounds, and shows forth the ulcers that are covered with tissue; that makes kings fear to be tyrants, and tyrants manifest their tyrannical humors; that that with stirring the effects of admiration and commiseration teaches the uncertainty of

this world, and upon how weak foundations gilt roofs are built... But how much it can move, Plutarch yields a notable testimony of the abominable tyrant Alexander Pheræus; from whose eyes a tragedy, well made and represented, drew abundance of tears, who without all pity had murdered infinite numbers, and some of his own blood; so as he that was not ashamed to make matters for tragedies, yet could not resist the sweet violence of a tragedy."

Sir Philip Sidney

The Defense of Poetry (written ca. 1581; pub. 1595)